

FOG FRIEND FONT

WAYS
OF
DOING

MULTILINGUAL
SENSE

Imagine four eggplants in a row show up on the screen of your handheld... The kind of text messages which mix letters, or characters, and emojis were created by digital natives based in Basel, Bilbao, Tokyo, Stockholm, Osnabrück, or Seoul, and brought together for a transversal reading, transposed into a printed matter. In Nunavut, Canada, a classic piece of Western literature is translated into Inuktitut, the language of the Inuit, and released in the format of a vinyl with the concrete sounds of the spoken word, exploring its meaning for the community. Or, a communal history of mathematics, narrated and illustrated for young and older readers alike, addresses processes of cultural transformation as much as maths relation to solving practical problems of everyday life, in the mode of a time travel.

Fog Friend Font. Ways of Doing Multilingual Sense is best described as an editorial framework, constituted by a set of independent, but discursively related titles. Initiated and edited by visual artist Hinrich Sachs in collaboration with writer Fredrik Ehlin, seven publications have been carefully conceptualized, developed, and designed, in collaboration with commissioned authors.

Each of them sheds a singular light on vital practices and the transformative developments occurring in the realm of writing and speaking today, as triggered by digital communication. These shifts are part of a cultural process, shaped by structural multi-lingualism, which is indeed impacting many parts of the globe. The set can be thought of as a constellation of voices “painting” a semiotic landscape, which allows for the statement that the place of globalization is “language”.

The seven titles of *Fog Friend Font. Ways of Doing Multilingual Sense* unite and confront various perspectives from the inside and outside, in order to allow for shared but unexpected aspects becoming palpable. The specific realm of experience and reflection is enhanced by the fact of having extended each of the publications’ parameters through the collaboration with a different co-publisher. It concretely addresses very different audiences and localizes distribution.

Fog Friend Font. Ways of Doing Multilingual Sense, the full set, is made available by the publisher Humboldt Books, Milan. Order your copy by writing to the publisher: info@humboldtbooks.com

Fog Friend Font. Ways of Doing Multilingual Sense
ISBN 978-88-99385-45-3
Edited by Hinrich Sachs and Fredrik Ehlin

Individual titles are made available by selected co-publishers, like Arctic College Media, Nunavut, Rollo Press, Zurich, Mount Analogue, Stockholm, or in other formats, as in the design magazine Bricks from the Kiln, UK, or as a PDF publication via the website of Laval University, Canada.





MUSIC AS SEISMOGRAPHIC SOUND

Today language and culture exist in constant shift and translation, within an increasingly complex global reality. Cultural translation is the idea of accessing and possibly living this reality.

Music as Seismographic Sound. Tracking Down the Idea of Cultural Translation compiles materials from cultural processes shaped by structural multilingualism. It assembles songs from the Zimbabwean and Nunavut music scenes. Framed by a concept outline, selected lyrics, interviews with musicians and publishers, and secondary sources that discuss translation and the dynamics of digital musical markets, it specifically takes the form of a proposal for a radio program written by Ania Mauruschat. The proposal has been commissioned within the *Fog Friend Font* framework, which publishes materials and projects addressing the transformative developments occurring in the realm of writing and speaking as triggered by digital communication.

Packaged as printed matter for future use in a radio broadcast, *Music as Seismographic Sound. Tracking Down the Idea of Cultural Translation* is an intricate balancing of lyrics and transcribed texts on music and singing, ready for listening.

Paperback, 80 pages, 24 x 17 cm, offset



WHO INVENTED ONE AND ZERO?

Mathematics is one of the driving forces behind the evolution of cultural complexity. As a form of praxis and a tool of abstraction it activates ideas and relationships between things that are not immediately obvious. *Who Invented One and Zero? A Communal History of Mathematics* invites teenagers and older readers alike to follow its trajectory.

Twelve-year-old Kiya is the narrator who travels through time and space asking questions and exploring the history of maths. She encounters mathematical discoveries throughout history as solutions to practical problems of everyday life from ancient India right up to the contemporary world of the internet, artificial intelligence, and climate change. *Who Invented One and Zero?* is written by Hinrich Sachs and illustrated by Katrine Clante. It forms part of the editorial framework *Fog Friend Font*, which publishes materials and projects addressing the transformative developments occurring in the realm of writing and speaking as triggered by digital communication.

The book addresses communication, processes of cultural transformation, and belief systems through the lens of one of humankind's most abstract activities, tracing the practice and social impact of maths over time.

Hardcover, 40 pages, 22.5 x 25.5 cm, offset



TULUGAQ AND FURTHER SONGS

The vinyl *Tulugaq and Further Songs* involves the musical aspects of language and translation on various levels: between orality and text, between cultures and languages, and between different media. On the A-side the listener encounters the poem *Tulugaq* in Inuktitut, in which Jaypeetee Arnakak interprets and recites one of classics of Western literature, Edgar Allen Poe's poem *The Raven* (1849), taking the work into new cultural territory. On the B-side, multiple transpositions between languages and contexts that characterise the musical patterns and sounds in original songs by recording artists Jordan Muckpah, Kelly Fraser, and Agaaqtoq (Abraham Eetak). Artist Shuvinai Ashoona adds a visual layer with her drawing for the record cover, which was made in response to listening to *Tulugaq*.

Representing a challenge and a possibility for exploring new aspects of meaning, *Tulugaq* was commissioned within the editorial framework of *Fog Friend Font*, which publishes materials and projects addressing the transformative developments occurring in the realm of writing and speaking as triggered by digital communication. The rights to *Tulugaq*'s have been ceded to the Inuit community. A piece of literature fades into the articulations and concrete sounds of the spoken word.

12-inch vinyl with sleeve, 31 x 31.3 cm, offset



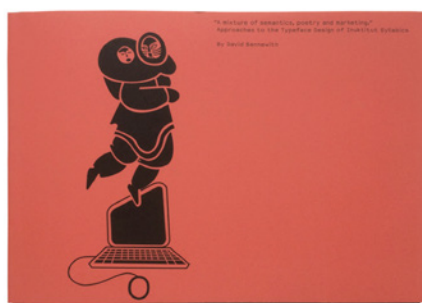
A MIXTURE OF SEMANTICS, POETRY AND MARKETING

The transformation of an oral culture into a culture of writing means adapting an orthography that can harbour, signify, and phrase the syntax, semantics, and specific enunciation of the language in question. Here, language enters the visual realm through letterforms. Typography thereby becomes both a component of the sphere of communication – and thus also of a community and society as a whole – and a sign of that linguistic community.

A Mixture of Semantics, Poetry and Marketing. Approaches to the Typeface Design of Inuktitut Syllabics is a detailed look at the history of the typographic design of the Inuktitut syllabic script. It spans the period from the Christian missionaries' introduction of a written script inspired by shorthand in the 1830s to the first digitised fonts and the incorporation of that syllabic script into the parameters of the World Wide Web in the early 21st century. The essay is written by David Bennewith and was commissioned within the editorial framework of *Fog Friend Font*, which publishes materials and projects addressing the transformative developments occurring in the realm of writing and speaking as triggered by digital communication.

The striking visual material included in the book reveals the tense relationship between the enunciations and history of Inuktitut and the fact that writing, schooling, and font design were all introduced by non-Inuits. Running counter to claims of the universal nature by coding and design, the colonial history of various technologies is manifested in the letterforms. A question remains: How to re-appropriate the syllabic script as signifier of Inuit culture?

Paperback, 48 pages, 17 x 23.9 cm, 50 b/w and colour images, offset



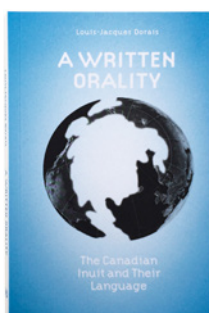
A WRITTEN ORALITY

Like many other indigenous languages and cultures, Inuktitut, the language spoken by the Inuit in the north-eastern Canadian Arctic, is under the threat of being absorbed and potentially consumed by the global communication grid that operates according to the logic of present-day technological capitalism and its economic-political concerns.

A Written Orality: The Canadian Inuit and Their Language, written by anthropologist Louis-Jacques Dorais, traces the history of Inuktitut to its current socio-cultural context. What was largely a history of colonialism, however, does include the struggle for liberation and autonomy, a process that ultimately did gain the Nunavut territorial rights and autonomous status in Canada. Inuktitut has persisted throughout these processes and prevails in the present-day world of the written word.

A Written Orality was commissioned within the editorial framework of *Fog Friend Font*, which publishes a set of materials in reference to the transformative developments occurring in the realm of writing and speaking today, as triggered by digital communication. Inuktitut is presented as surviving in a multilingual environment characterised by an imbalance of power. In the midst of the Canadian condition of the global North its oral usage continues to be at the core of Inuit identity. Does a certain preference for the informal facilitate a critical framing of the western model of majority-based decision-making?

Paperback, 88 pages, 19.8 x 12.6 cm, 20 b/w images, offset



EAR, MIND, EYE, PAD

For the past twenty-some years, the activities of speaking and writing have felt the massive impact of the rise in the use of smart phones and other information technology devices. Linguists claim that new writing styles are developing, which have the character of oral dialogue, as implicit and immediate. The question must be raised whether it is meaningful to continue calling this kind of output *text*?

Ear, Mind, Eye, Pad comprises messages mixing letters, or characters, and emojis. It is the outcome of a process conceptualised and organised by Hinrich Sachs and conceived from the beginning as part of the *Fog Friend Font* framework. Digital natives with backgrounds in speaking German, Spanish, Basque, Swedish, Swiss-German, Japanese, Korean, and Chinese created the micro-narratives, a selection of which are included in the publication. The editorial framework publishes a set of materials in reference to the transformative developments occurring in the realm of writing and speaking today, as triggered by digital communication.

If one listens carefully – which one does when ear, eye, mind, and computer sustain each other in the union of communication and the sensorial body – then the micro-narratives on these pages are manifested as precise, local, and sonic signification, which expresses interactions in a particular network while also demonstrating the processes of cultural transformation that shape the present.

Softcover note pad, 100 pages, 50 colour images, 27.9 x 21.5 cm, offset



DUST JACKET FOR INUKTITUT ESSENTIALS

Inuktitut Essentials A Phrasebook is a manual that introduces Inuktitut to travellers and newcomers of the Canadian Arctic, published in 2010 by Pirurvik, an Inuit-owned centre of learning. Pirurvik is dedicated to the Inuit language, culture, and wellbeing and is based in Iqaluit, Nunavut. Next to standard vocabulary for travellers, the publication also includes terminology regarding the usage of contemporary communication technologies for both Inuktitut and English readers. This is part of Pirurvik's on-going engagement in the empowering processes of "localisation" – translating terminology, creating neologisms where necessary, and adding cultural context-specific signifiers – for the purpose of adapting international software for their language. Copies of the phrasebook were generously given to Hinrich Sachs and Fredrik Ehlin. A gift to be returned, but how?

This supplementary dust jacket was designed as a reciprocal gesture. However, it remains incomplete until a copy of *Inuktitut Essentials* is obtained. The dust jacket thereby encourages the study of the manual from the perspective of the *Fog Friend Font* framework, which publishes a set of materials in reference to the transformative developments occurring in the realm of writing and speaking today, as triggered by digital communication. The initiative to expand the distribution of the manual through the framework marks the effort to return the gift and give people in unforeseen places the opportunity to personally engage with Inuktitut.

Please contact:

www.pirurvik.ca

and mail order your individual copy of the phrasebook.

Dust jacket, single sheet, folded 21.5 x 13.9 cm / open 21.5 x 55.1 cm, offset



EDITORS

HINRICH SACHS is a visual artist and writer who lives in Basel, Switzerland, and works in an itinerant fashion. Reflecting on Western cultural frameworks, he tests, elaborates, and choreographs across different forms and formats. In addition to exhibiting internationally he has authored numerous texts and publications for general and specialized audiences.

FREDRIK EHLIN is a writer and editor who lives in Stockholm, Sweden. He has mainly worked in collaborative publishing projects that derive their methods at the intersection between art, literature and philosophy. He is currently the Acting Vice-Chancellor of the Royal Institute of Art, Stockholm.

Fog Friend Font: Ways of Doing Multilingual Sense was initiated in 2014, developed and edited between 2015 – 2019.

AUTHORS, MUSICIANS, AND GRAPHIC DESIGNERS

AGAAQTOQ (Abraham Eetak) is a singer and songwriter who lives in Arviat, Nunavut, Canada. His debut album *Agaaqtoq* was released in summer 2014.

JAYPEETEE ARNAKAK is a writer, translator, and educator based in Rankin Inlet, Nunavut, Canada. After having a career for many years as a policy analyst specializing in Inuit culture, language, and education issues, he now works as a translator.

SHUVINAI ASHOONA is a visual artist, who lives in Kinngait, Nunavut, Canada. She works primarily with pen and ink, coloured pencils, and markers on paper, developing works that portray social interactions as well as encounters with otherworldly creatures. Her work has been shown nationally and internationally.

DAVID BENNEWITH is a graphic designer who was born in New Zealand and is based in Amsterdam. Under the name Colophon, he carries out research and commissioned projects on type design and typography. He currently is the head of the graphic design department at the Gerrit Rietveld Academie, Amsterdam.

KATRINE CLANTE is an illustrator who lives and works in Copenhagen, Denmark. Her graphic novels for young readers, *Pssst!* (2013) and *Hjertestorm/Stormhjerte* (2016), written by Annette Herzog, are published in Danish, German, Russian, Spanish, Swedish and Italian editions, and have each received a number of national and international prizes.

LOUIS-JACQUES DORAIS has been visiting Canadian, Greenlandic, and Alaskan Inuit communities since 1965, conducting research on the semantics and sociolinguistics of the Inuit language. Dorais taught Anthropology at Université Laval (Quebec City) from 1972 to 2011. His publication *The Language of the Inuit. Syntax, Semantics, and Society in the Arctic* (2010) was awarded the Canada Prize in the Humanities.

KELLY FRASER is a singer and songwriter, originally from Sanikiluaq, Nunavut, who currently lives in Ottawa, Canada. Fraser's music is rooted in Inuit culture and politics, as in her song *Fight for the Rights*, which encouraged voters to come out for the Land Claims referendum of 2017.

HIT is a graphic design studio based in Berlin, in this context responsible for the sleeve design of *Tulugaq and Further Songs*.

JULIA is a design practice run by Valerio Di Lucente and Erwan Lhuissier between London, Paris and Rome. Bringing together graphic and spatial design, the studio engages in a broad range of projects, including typefaces, books, posters, and exhibition design. Julia has been designing both *Music as Seismographic Sound* as well as the dustjackets, the cover sheet, and the packaging of the full set.

CAMILLA KÖVECSES is a graphic designer who lives in Amsterdam, graduating in Summer 2020 from the Gerriet Rietveld Academie. She is responsible for the final design of *A Written Orality*.

URS LEHNI is a graphic designer who lives in Zurich. Next to his design practice with partner Lex Trueb, he has been teaching in various contexts, among them the HfG Karlsruhe, and runs the publishing house Rollo Press, since 2008. He designed *Ear, Mind, Eye, Pad*.

ANIA MAURUSCHAT is an independent journalist, scholar, and radio artist who lives in Switzerland and online. With an academic background in literature and media studies and professional training as a news editor, she has worked in radio and radio art since 2002.

JORDAN MUCKPAH is a singer and songwriter who lives in Arctic Bay, Nunavut, Canada.

HINRICH SACHS is a visual artist and writer who lives in Basel, Switzerland, and works in an itinerant fashion. *Who Invented One and Zero?* is his first book for young readers.

STUDIO MARIE LUSA is a Zurich-based design agency founded by Marie Lusa with a strong focus on editorial, book design and visual identity. Next to working for renowned institutions, the studio also engages in experimental publication projects like *Who Invented One and Zero?*